

To Dom Bernard McElligott, President of the Society of St. Gregory

SECOND BOOK
of
SHORT ORGAN INTERLUDES
for
LITURGICAL USE

BY
DOM GREGORY MURRAY
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PREFACE

The welcome extended to the *First Book of Short Organ Interludes for Liturgical Use* has encouraged the writer in the belief that a similar collection might be of service. The plan and scope of this *Second Book* is identical with that of the *First Book*, from whose Preface the following remarks have been taken :—

No particular claim of originality is made for the Interludes in this book. Nevertheless, they are offered in an attempt to supply a need which has long been felt. Not a few organists experience some difficulty in improvising during the many short gaps they are asked to fill, especially at Holy Mass, yet there is a serious dearth of organ pieces suitable for this purpose. Those that exist are as a rule too long or in a style too far removed from the highest model of sacred music—the Gregorian Chant.

The present collection is made up of short pieces in all the more usual keys, and care has been taken to preserve as far as possible the restrained idiom of the Church's own melodies. While not all the Interludes are "modal" in the strictest sense of the word, they are all thoroughly imbued with a modal flavour.

Although written for an organ with pedals, the Interludes are printed on two staves and may easily be played on the key-board alone. In this case it will occasionally be found necessary to transpose the bass note to the octave above.

The speed at which the Interludes are to be played will depend largely upon the size of the church and the degree of power adopted by the organist. Perhaps the term *moderato* best reflects the composer's intentions. The tendency to play the Interludes too quickly must be avoided. In all cases the registration should be simple and the expression without violent contrast.

Most of the Interludes are in the form A - B - A. That is to say: the first section (A) is followed (after a double-bar) by a subsidiary section (B), after which the first section (A) is to be repeated. This plan enables the organist to play (and, if necessary, to repeat) *the first section alone*, should time not allow the whole Interlude to be played.

Finally, most of the Interludes may be transposed to different keys merely by substituting new key-signatures and different accidentals where these occur. Instructions for this procedure are given in foot-notes to the Interludes in question.

Downside Abbey, Feast of St. Gregory,
March 12th. 1937

A. Gregory Murray

INTERLUDE XV.

Dom GREGORY MURRAY

ORGAN

Pedal

The first system of organ music, labeled 'ORGAN', consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a bass line with mostly quarter and eighth notes. A bracket labeled 'Pedal' is placed under the first few notes of the bass line.

The second system of organ music continues the piece. It features similar melodic and bass lines to the first system, with various note values and rests. The notation is consistent with the first system, using treble and bass clefs.

Fine

Manual

The third system of organ music includes a double bar line. To the right of the double bar line, the word 'Fine' is written. Below the double bar line, the word 'Manual' is written, indicating a change in the organ's manual setting. The music continues on both staves after the bar line.

The fourth system of organ music continues the melodic and bass lines. It includes various note values and rests, maintaining the 2/4 time signature and one-sharp key signature.

D.C.

The fifth and final system of organ music concludes the piece. It features a final melodic phrase and a bass line. The notation ends with a double bar line. The letters 'D.C.' (Da Capo) are written at the bottom right of the system.

INTERLUDE XVI.*

(on the Hymn "Gloria, laus")

Dom GREGORY MURRAY

ORGAN

Pedal

rall.

Fine

Manual

Pedal

Manual

Pedal

D.C.

(on the "Alma Redemptoris Mater")

Dom GREGORY MURRAY

ORGAN

Pedal

rall.

Fine

Manual

D.C.

⦿ This Interlude may be played a semitone lower by substituting the key-signature of five flats for the first section and four flats for the second.

INTERLUDE XVIII.

(on the Hymn "Jesu, dulcis memoria")

Dom GREGORY MURRAY

ORGAN

Pedal

rall. *Fine*

Manual

rall. D.C.

INTERLUDE AIA.

Dom GREGORY MURRAY

ORGAN

✻ This Interlude may be played a semitone lower by substituting the key-signature of three flats and by reading A \flat for A \sharp and A \flat for A \sharp in the second section.

INTERLUDE XX.✧

Dom GREGORY MURRAY

ORGAN



INTERLUDE XXI.

(on the "Anima Christi")

Dom GREGORY MURRAY

ORGAN

Pedal

The first system of music is for the Pedal. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music begins with a half note G2, followed by a series of eighth notes: A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, 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Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G3

INTERLUDE XXII.*

Dom GREGORY MURRAY

In free rhythm

ORGAN

The musical score for Interlude XXII is written for organ in G major (one sharp) and is in free rhythm. It consists of four systems of two staves each. The first system is labeled 'ORGAN'. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first system ends with a repeat sign. The second system continues the melody and accompaniment. The third system also ends with a repeat sign. The fourth system concludes the piece with a final cadence, marked 'rall.' (rallentando).

INTERLUDE XXIII.*

(on the Antiphon "Proprio Filio suo")

Dom GREGORY MURRAY

ORGAN

The musical score for Interlude XXIII is written for organ in G major (one sharp) and is in common time (C). It consists of two systems of two staves each, labeled 'ORGAN'. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first system ends with a repeat sign. The second system concludes the piece with a final cadence.

The first system of musical notation consists of two staves, treble and bass, in the key of D major (indicated by two sharps). The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system continues the musical piece with similar notation. The treble staff has a melodic line with some slurs, and the bass staff has a steady accompaniment. The system ends with a double bar line.

The third system includes the instruction *ritardando* in the bass staff, indicating a gradual deceleration. The treble staff has a melodic line with a slur. The system concludes with a double bar line and the word *Fine* in the bass staff.

The fourth system continues the musical piece. The treble staff has a melodic line with a slur, and the bass staff has a steady accompaniment. The system ends with a double bar line.

The fifth system concludes the musical piece. The treble staff has a melodic line with a slur, and the bass staff has a steady accompaniment. The system ends with a double bar line and the instruction *D.C.* (Da Capo) in the bass staff.

INTERLUDE XXIV. [♯]

Dom GREGORY MURRAY

ORGAN



INTERLUDE XXV.

Dom GREGORY MURRAY

ORGAN

Pedal

rall.

Fine

Manual

rall.

D.C.

✻ This Interlude may be played a semitone higher by substituting the key-signature of three sharps and by reading $D\sharp$ for $D\flat$ in the second section.

INTERLUDE XXVI.

Dom GREGORY MURRAY

RGAN

Fine

D.C.

INTERLUDE XXVII.*

(on the Offertory "Lauda Jerusalem")

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

Manual

Pedal

D.C.

*This Interlude may be played a semitone higher by substituting the key-signature of five sharps.

INTERLUDE XXVIII.

Nihil obstat: Josephus Cartmell, S.T.D., Cens. Lib.
Imprimatur: + Richardus, Archiepiscopus Liv-erpolitanus, die 17 Feb. 1937

Dom GREGORY MURRAY

Lento

1. A - ve Ma - ri - a, tu gra - ti - a ple - na,

ORGAN *pp* L.H. *rall.* *mp* Pedal

Vo - ta pre - can - ti - bus da fi - li - is; In - ter mu - li - e - res tu be - ne - di - cta,

Coe - li Re - gi - na, Stel - la Ma - ris. San - cta Ma - ri - a, o - ra pro no - bis,

Manual Pedal

Qui in - vo - ca - mus te ho - di - e; Ma - ter ca - stis - si - ma, vir - go dul - cis - si - ma,

Manual Pedal

Ex - au - di pi - a, ro - ga - mus te.

rall. L.H. *rall.* *pp* Pedal

2. Ave Maria, per noctis it umbras

3. Ave Maria, manus tibi porgit

4. Ave Maria, tu janua coeli